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ABSTRACT

This annual report of the FLES-Bilingual Education Committee of the American Association of Teachers of French begins with a list of National FLES Committee publications. In the first article, C. K. Knop describes ways to publicize FLES and bilingual programs. E. Rainey discusses student produced television programming in her article "Rue Raisin - a Video Tape Experience for Older Children." A teaching unit by H. Odom, designed for use in a Louisiana bilingual program, is presented in part three of the report. Part four is the text of an interview with James Domengeaux, the chairman of the Council for the Development of French in Louisiana (CODOFIL). The last two articles of the report summarize the reactions of a Louisiana and a New England teacher after having visited each other's French-English bilingual classroom. A sampling of reactions to and attitudes about FLES programs is presented by G. Lipton of the New York City bureau of foreign languages. An extensive bibliography concludes the report. (PMP)

A Report by the 1974
FLES and Bilingual Education
Section of the American
Association of Teachers of French

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FLES and Bilingual Education: Getting the Word Out

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Editor: John F. Kunkle

Presented:
November 1974
Denver, Colorado

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FLES AND BILINGUAL EDUCATION: GETTING THE WORD OUT

A REPORT BY THE

FLES-BILINGUAL EDUCATION SECTION

OF THE

AMERICAN ASSOCIATION OF

TEACHERS OF FRENCH

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Presented
November, 1974

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PUBLICATIONS OF THE NATIONAL FLES COMMITTEE

The FLES Committee of the American Association of Teachers of French since its founding in 1961 has consistently published an annual report on important issues related to foreign language instruction at the elementary level. In 1973 it was transformed into the FLES-Bilingual Section. The following are the publications of this section and the location from which they can be obtained:

Year	Topic	Order From
1961	The Supply, Qualifications, and Training of Teachers of FLES	
1962	Language Structures at FLES Level, Including Testing for Mastery of Structures	
1963	The Correlation of a Long Language Sequence Beginning in the Elementary Schools	
1964	Reaching at the FLES Level	Dr. Gladys Lipton Bureau of Foreign Language 131 Livingston Street Brooklyn, NY 11201
1965	Culture in the FLES Program	Rand McNally and Co. Box 7600 Chicago, Illinois 60680
1966	FLES and the Objectives of the Contemporary Elementary Schools	Rand McNally and Co. Box 7600 Chicago, Illinois 60680
1967	The FLES Student: A Study	Rand McNally and Co. Box 7600 Chicago, Illinois 60680

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1968	FLES: Projections into the Future (out of print)		MLA Publications Center 62 Fifth Avenue New York, NY 10011
1969	The Three R's of FLES: Research, Relevance, Reality	$5.00	MLA Publications Center 62 Fifth Avenue New York, NY 10011
1970	FLES: Patterns for Change	$5.00	MLA Publications Center 62 Fifth Avenue New York, NY 10011
1971	FLES: Goals and Guides	$5.00	MLA Publications Center 62 Fifth Avenue New York, NY 10011
1972	FLES U.S.A. - Success Stories	$5.00	MLA Publications Center 62 Fifth Avenue New York, NY 10011
1973	Foreign Language Teaching Techniques in FLES and Bilingual Settings	$5.00	MLA Publications Center 62 Fifth Avenue New York, NY 10011

Sincere appreciation is expressed to the Executive Committee of the American Association of Teachers of French for its continued support of this section and encouragement through the years.

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One of the most obvious ways to "get the word out" is through publicity activities. In this first article, Professor Knop draws from a wide background of experiences, those techniques which she feels are most appropriate for FLES and bilingual education.

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PUBLICIZING FLES AND BILINGUAL PROGRAMS

by

Constance K. Knop
University of Wisconsin
Madison, Wisconsin

Publicizing a FLES or bilingual program serves several purposes: it makes the school and public community aware that the program exists and is successful; it shows the elementary school teachers that the FLES program can be an integral part of the learning content of their curriculum; it promotes pride in the students in the FLES program by letting them show others what they have learned and by making the FLES program something special that others are aware of. This article proposes to discuss specific ways in which these purposes can be achieved.

Making the School and Public Community Aware of the FLES Program

The best way to achieve this goal is to communicate -- with the parents, teachers and administrators. Most children do not go home and tell their parents what they did in school; yet parents are eager to know what their children are learning. Most teachers do not report to the principal or to each other on their in-class activities; yet, with more knowledge about the activities and goals of the FLES program, teachers and administrators might be more supportive of the program. Communication between the FLES teacher and parents, fellow teachers, and administrators is crucial.

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One way of communicating with them is to send out a newsletter each month in which the FLES teacher discusses the learning goals, materials, and activities for the various classes. This could be "fleshed out" with contributions from the students: drawings they made, comments on which activities/games they enjoyed most, cultural insights they gained that month.

A "happy-gram" is used by many elementary school teachers. It is a variation of a telegram, with a happy face and happy message sent home to the parents re the achievements of their child that week. Such a message could be sent in the target language with an English version on the other side. It could be a general report (e.g., "Susan made progress with her pronunciation this week.") or a more specific one (e.g., "Susan mastered the French r this week."). This lets parents in on the activities for the week and also gives them positive feedback re: their child's achievements. Needless to say, it gives the child immediate and positive rewards on his work.

Taking pictures of the children at work and play in class is an effective way of visualizing for parents and colleagues the activities of the program. These pictures could be kept in an album, put up on the school's bulletin board, or sent in to the local newspaper. Whenever possible, local newspapers should be kept informed of the program via special articles the teacher sends in, interviews with the teacher and children, and pictures of class activities.

Putting on a program for the school and community is probably THE most effective way of communicating the activities and achievements of the FLES program. This may be started by offering to take part in assemblies during the year: singing carols in the Christmas assembly,

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putting on skits for parents' night, or doing a folk-dance in a music assembly. Then the FLES students could have their own assembly or, better yet, an after-school or evening program to which parents, relatives, and the community are invited. There are several pointers to keep in mind when preparing such a program:

1. Make sure ALL students perform. This can be insured by having several group and choral presentations. But each child should also perform individually. This may be just a one-word performance; but it is important that parents see their own child performing individually in the language to show them that he can indeed speak the language.

2. Keep the program loose and simple. Don't insist that the students perform by themselves: get up on the stage with them. Use normal classroom activities to begin: in fact, conducting a sample class is probably most reassuring for the students and very informative for the parents.

3. Choose things that are easy for everyone in the audience to understand: songs that the audience would know (e.g., "Frère Jacques") or popular American songs translated into the target language; visual items (e.g., pointing to objects, doing "Simon Says," showing parts of the body); rote items (e.g., counting and doing math problems, chanting the days of the week or months). To help those attending understand and follow the activities, hand out a program with each activity named in the target language but with an English description of the purpose and sequence of that activity. Such a program could also include cultural tidbits to interest the audience (e.g., a note on the importance of shaking hands when greeting people; that Europeans start counting with their thumb for "one," not the forefinger).

4. If possible, have a brief social hour afterwards, offering something to eat or drink that is typical of the country. This is a chance to meet the community personally as well as an opportunity to teach more about the other culture's eating habits.

The following sample program was handed out to parents and relatives attending a presentation at the end of a three-week French demonstration class at the University of Wisconsin-Madison:

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I. Welcome and presentation of class members (students introduced with French names)

II. Dialogue presentations: Au restaurant (several variations given by groups of students)

III. "Je voudrais manger une pomme" (a demonstration of the importance of fruit as a dessert in France and the steps followed in eating fruit)

IV. Concentration: "la nourriture" (a demonstration of a learning game used in class to help students remember whether the various "food" nouns are masculine or feminine. This is a problem for English-speaking students, since the distinction of gender does not exist with nouns in English.)

V. Magic act: "Qu'est-ce qu'il n'y a pas sur la table?" (The magician takes items off the table and students guess what is missing.)

VI. French folk song and dance: "Sur le pont d' Avignon"

VII. "Si nous mangions!" (Let's eat! While we enjoy a "petit dejeuner (breakfast) of "croissants" and "chocolat chaud", we will be watching a 15 minute video-tape of an actual class on the first day of the apple eating lesson.)

VIII. Concentration matching game: a team game on learning vocabulary, putting the boys against the girls in friendly competition.

IX. Closing remarks by teacher

Offering such programs reaches another group with whom it is important to communicate too: prospective students. When the younger brothers/sisters attend such activities, they have a concrete idea of the learning involved in the FLES program and they see an attainable goal in the behavior of their siblings and friends as they perform in the target language. This could be further encouraged by having the FLES students visit the classes of the younger students to put on a short presentation in the target language. If these younger students have a positive and concrete view of the learning in the program, they are more likely to enter the program with enthusiasm and confidence.

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Video-taping these programs or various class sessions is also useful; students enjoy seeing themselves in action; the tapes could be played continuously at parents' night as a sampling of class activities; students beginning the language study in the fall could see them as an over-view of the types of learning and accomplishment they can expect during the year; administrators and school board personnel would have concrete evidence on the progress and learning in the FLES program.

Integrating FLES Learning into the Curriculum

A common complaint made by elementary school teachers against the FLES program is that it takes time away from the year's curriculum. It is up to the FLES teacher to study the year's curriculum guide for insights into the goals and activities for that grade level; then to integrate them into his own program. An even more effective approach is to contact personally the classroom teacher and special teachers (music, art, physical education) BEFORE the school year begins to find out their various units and the content of the year's work, assuring them that the FLES program will be reinforcing that learning.

Some possible units might include:

1. Learning the same type of songs that the music teacher is working on (e.g., a folksong or waltz) or even translating into the target language some of the songs for which they have already learned the melody in music class.

2. Doing exercises (while counting or identifying parts of the body or naming the actions) that they learned in physical education.

3. Working on math problems or math concepts similar to those done at their grade level.

4. Learning place names of that region that are of derivation from the target language or practicing dates and names of important events covered in social studies units.

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5. Using puppets or other projects done in art for skits or object/color/size identification.

The various teachers might be invited in at the end of the unit to see the cross-learning that has occurred. The teachers would enjoy seeing that students have retained and applied learning from their classes. Students would feel secure in undertaking the learning in the target language, as the basic content is already known. They would also begin to realize that their FLES class emphasizes learning similar to what their other teachers are covering.

Using the FLES Learning Outside the Classroom

Special projects and extra-class activities help publicize the FLES program; they also bring to the students an "esprit de corps" and a feeling of pride in their achievements. The programs, presentations to younger students, and video-taping previously mentioned are possible activities outside the classroom. Others might include:

1. Going caroling at Christmas in hospitals or from house-to-house.

2. Presenting songs or brief programs at old people's homes. Such institutions are rarely visited by young people. In addition to the pleasure brought to the older people, the young ones might profit (emotionally and intellectually) from the experience.

3. Going on a picnic, trying to plan the same kinds of food and activities as in the target culture (see "Teacher Culture through the Audio-Motor Unit," by Elkins, Kalivoda, and Morain in Foreign Language Annals, October, 1972, for an excellent analysis of the picnic in several different cultures).

4. Visiting a zoo, identifying the animals in the target language, making brief descriptions of them and what they eat.

5. Writing in English to a child their age or to a school in the target culture. (Writing to the various cultural services would put the teacher in touch with schools willing to exchange letters or tapes). This could be expanded to exchanging pictures and anecdotes re the schools that could be shared with the entire school community.

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Publicizing the FLES program is necessary in order to insure its survival: parents, teachers, and administrators who are shown the achievements and learning of the students are most likely to endorse and support the continuation of such a program. More importantly, students involved in publicizing the program take pride in their in-class activities as well as those outside of class. Students who are aware of, satisfied with, and proud of their activities and learning "sell" the program to others and are more likely to continue on as motivated students of foreign languages.

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Another important method of getting the word out is to participate in activities which can be broadcast in house and to the community at large. In this article, Mrs. Rainey illustrated the use of student produced television programming. Although the age level is certainly at the upper range of what one would consider FLES, the language skills are those which might be produced in the mid-range of a quality FLES or bilingual program.

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RUE RAISIN -- A Video Tape Experience for Older Children

by

Eleanor Rainey
Westminster Village
Greenwood, Indiana

VIDEO-TAPING -- Sophisticated Gadgetry or Useful Tool?

An integral part of the French courses at the Donald E. Gavit Junior-Senior High School in Hammond, Indiana had always been the presentation of original skits, or dramatization of textbook dialogues, and video-taping fit easily into such a pattern. In fact, students had often recorded on audio-tape their extemporaneous conversations, or read onto audio-tape, literary selections, accompanied by sound effects. A favorite for this type of activity was "Le Petit Prince" by Saint-Exupéry.

We therefore welcomed the extra dimension that video-taping offered with its triple impact of sight, sound and motion. Nothing equals television in presenting a dramatic episode, and I found that the video-taping of classroom productions stimulated the students to greater effort than ever before. In that respect, I found the "new gadget" to be a useful classroom tool.

The primary purpose of all such activities was to provide students with an opportunity to express themselves in the spoken language. These were not "fun and games" procedures, nor were they procedures whereby everyone could "do his own thing." They were class projects with total class involvement. Everyone worked together.

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It is true that to a certain degree, individual differences were recognized. Within each group there was always at least one who was eager to have a "big part" and he or she would write the scene accordingly. The others assumed lesser roles, but they guarded jealously their few lines when it came time to reduce the script for video-taping.

There was a cooperative spirit among the students because the class as a whole was interested in achieving the desired results. Perhaps the most amazing example of this esprit de corps was the length to which they went, not to forfeit their place on the AV schedule. If there were missing members on THE DAY, there were always those who were willing to take their places, even if it meant ad-libbing in front of the camera. Naturally, they made mistakes, but to me that was not important. The objective was to give the students a chance to communicate in everyday idiomatic French.

I mention this willingness to fill-in for missing classmates to emphasize their fascination for television. Students were always excited about "being on television" and their parents came more readily to the video-taped programs than to live performances.

As I have already indicated, I was constantly looking for methods which would encourage students to practice speaking French. Sometimes, they would be assigned an incident in their film-text to dramatize. At other times, they would be given a proverb to illustrate, and each group vied with the others to develop a clever interpretation. Often, they would simply prepare skits based on school "happenings."

What the younger students enjoyed most were the programs they presented with their GUIGNOL. From this evolved the use of the format

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similar to Sesame Street in which a combination of children and puppets activate a learning situation.

The year before we produced the French version of Sesame Street, which was aired over WCAE (Public Television in the Calumet Region of Indiana), the older students had presented a simulated "Today's Show" which included:

LA SEMAINE -- Actualités Mondiales

-- Actualités Régionales

-- Faits Divers

.. la musique
.. les arts
.. le théatre
.. les livres

L'HEURE ET LE TEMPS
LA CUISINE
LE SPORT

COURRIER DU COEUR
SÉRIES D'ENTREVUES
LA MODE

LES ÉMISSIONS POUR LES ENFANTS

LES ANNONCES

Eighth-grade students had participated in Les Émissions pour Les Enfants, with their GUIGNOL, and when they became ninth graders, they asked to do a show, alone.

Their French version of Sesame Street was called RUE RAISIN because it had a similar alliteration. In addition to writing the script, everyone took responsibility for some part of the mise-en-scène, technical problems, props, programs, costumes, etc.

Although most of the scenery was put together by the students working on their lunch hours, after school, during free periods, or at home, I did use for that purpose the last 15 minutes on the days when class lasted 70 minutes (we were on a modular set-up). The students were divided according to what each had offered to do. Our atelier contained enough material and equipment so that all students could

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utilize the time productively, but even if a few wasted time, a joint-effort is exciting, and enthusiasm is a precious ingredient in such a venture.

Here is the procedure I used for this particular project:

First Day -- asked each student to hand in to me a list of situations felt to be interesting to develop.

Second Day -- distributed the outline which reflected all their choices, and asked them to indicate on which part they would prefer to work. They were also asked to write down what they would be able to contribute with respect to scenery, props, costumes.
-- afterwards, we discussed the over-all picture.

Third Day -- distributed copies of the final work schedule which gave the responsibilities of each student.
-- separated students into groups according to their preferences regarding areas of interest, and had them start writing the script.
-- guided them to specific reference material on the classroom shelves which might aid them with their dialogues.
-- collected these first drafts at end of period.

Fourth Day -- returned the revised first drafts. (Only serious grammatical errors were corrected. Original ideas were left unchanged.) Students continued writing script, and second drafts were collected.

Fifth Day -- distributed duplicated copies of the entire "rough draft" and discussed the possibilities for changes, ways and means to connect the scenes, etc.

Sixth Day -- distributed copies of final script, and read it together. Students then grouped themselves for practice.

Seventh Day -- practiced reading the script slowly, and worked on pronunciation, intonation, rhythm patterns, etc.

Eighth Day -- went through entire production with props. All parts were to have been memorized by that time.

Ninth Day -- held dress rehearsal, against finished background.

Tenth Day -- invited the AV students who were to operate the camera and sound equipment to view the entire production. They gave suggestions as to where one was to stand, etc. (The video instructions were in English so that the AV students could follow the action.)

Final Day -- show taped.

The Day After --- GRAMMAR

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You may well ask -- what else did you do during the eleven days, and what about the students in other classes who occupied the same classroom during the day -- wasn't the place a mess? The answer to the first question: Preliminary planning during each of the first two days took only ten or fifteen minutes of the period, and the rest of the time, class was conducted in routine fashion. As for the other questions: Although the room was in a state of upheaval, it was organized chaos, and students in the other classes took an interest in whatever was going on. They never bothered props or work-in-progress.

RUE RAISIN was not just a dramatization of some story the students had read, and it therefore provided them with a chance to write an original script in which they could utilize idioms and everyday expressions they had learned. It also furnished them with a cadre in which they could develop their talents in general.

Moreover, since we are discussing the possible merits of video-taping, I wish to point out again that it was the anticipation of having their presentation video-taped which stimulated them to do their best. That is my only claim for this method. I believe that students gain from an occasional experience of writing and producing a program that is to be video-taped and presented to family and friends via television, but I also believe that we need a variety of approaches, and no procedure is effective when used daily.

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Video
(in English so that AV students can follow the action with the camera.)

*Lori and Debbie K. are seated at right of stage in front of the Guignol setting for Sept-d'un-Coup. They have a book - Les Contes de Grimm, which has fallen to the floor. They are asleep and wake up rubbing their eyes. Leaving their book on the chair, they skip off to Rue Raisin. Three students at left of stage dance around singing "Sur Le Pont d'Avignon" Monsieur Claude is leaning on his broom in front of La Boutique at left of scene. Joy is brushing Big Bird's feathers; Elaine C. is adjusting the big white styrofoam F in a purple box which she holds up for all to see. Big Bird climbs up on ladder. She spreads her wings when she says: Je suis un grand oiseau.

Elaine comes across and taking letter hangs it on a hook attached to wall up front.

The audience, in French Guignol fashion all shout Alouette.

Audio

Lori: Que j'ai bien dormi!
Debbie K: Moi aussi
L. Quelle jolie rève
D.K. J'ai fait la connaissance du petit tailleur.
L. Je me souviens de chaque détail.
D.K. Mais, qu'est-ce que tu entends?
L. J'entends la musique! Allons-y Allons-y.

D.K. O, regarde l'oiseau jaune! Êtes-vous une alouette?
D.K. et
Lori chante: "Alouette, Alouette
Gentille Alouette
Je te plumerai"
L'oiseau (parlant à Monsieur Claude) Suis-je une alouette?
M. Claude: Mais, non, mon ami. Vous êtes un grand oiseau, pas un petit oiseau.
L'oiseau (parlant à Joy) Tu sais, je ne suis pas une alouette. Je suis un grand oiseau. Qu'est-ce que c'est une alouette?
M. Claude: Ça commence avec la lettre A. Voyons, je vais chercher la lettre A. Alouette. C'est un petit oiseau

Joy: (flipping words on easel to Alouette, repeats slowly Alouette)
Joy: Répétez - Alouette
Tout le Monde: Alouette

*L and R directionals are from the viewpoint of the camera and sound equipment operators, and not according to stagecraft techniques.

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Everyone joins in singing A,B,C,D,E,F,G.

L. et D. (skipping around and singing La Chanson de l'Alphabet) A, B, C, D, E, F, G ---
B, B, B---Monsieur Claude, avez-vous la lettre B?

M. C. gives letter to Lori. (Letters are a foot high, and made of colored corrugated paper "en double") Lori holds the letter where all can see during the next scene.

M. C. En voici une.

L. Bon. Maintenant donnez-nous un mot qui commence avec B.

M. Claude is leaning on broom in front of his boutique. Joy is by the word-easel. Elaine C. sits on the steps in front of door with a big #3 to which she points when they count to three.

L'Américaine: Where am I? Tell me, where am I?

Elaine C. I speak a leetle English. Can I serve you - I mean 'help you?

L'Am: O, please. Where am I?

Elaine C. Rue Raisin. Vot you call Sesame Street aux États-Unis.

L'Am. Merci. Je sais parler français un peu.

L'oiseau à Joy: Qui est-ce?

Joy: Elle est américaine. Elle ne parle pas français

L'Am. O! There is Big Bird. Bonjour Big Bird.

Simone (Big Bird) spreads her wings as she says:

L'Oiseau: Je ne suis pas Big Bird. Je suis un grand oiseau.

L. et D. A, B, C, D,.....
B..B nous n'avons pas encore trouvé un mot qui commence avec B.

M. Claude: J'ai des animaux dans ce panier. Voici une BALEINE.

Joy flips the words to Baleine.

Joy: Baleine.

Tout le monde: Baleine.

L'Am. I know a better word that begins with the letter B. BEAR. You know the story about Goldi-locks and the three bears. TROIS Un, Deux, Trois.

Joy: Répétez

Tout le monde: Un, deux, trois

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Joy flips to word OURS

Elaine takes teddy bear. There is a string attached so that it can be pulled backwards when it falls off the wall, out of sight in the next scene.

Bear is pulled backwards out of sight, as he says:

L'oiseau: Un, deux, trois. Qu'est-ce que c'est qu'un bear?

Elaine C. C'est un OURS. M. Claude, avez-vous un Ours?

M. C. (handing her a teddy bear) (She places it on the wall up front) En voici un.

Robert H. as Voix de l'Ours: Quelle est la date?

Joy: Le 25 février

L'Ours: C'est trop tôt. Je vais m'endormir encore.

Tout le Monde: (Chantant) A,B,C, D,E,F,...F, F.

While everyone is talking about the letter F, Elaine brings out the purple box with the big white letter F

are

Pictures/on sign which is stretched across the partition forming one side of boutique, at left of stage. Pictures are:

Joy (points to sign with her stick) Ce programme vient de la part de la Lettre F

T.L.M. Ce programme vient de la part de la Lettre F.

Joy (pointing to each picture on sign, waits for everyone to repeat after her)

Big Flower standing erect
Flower has fallen over

Fleur
Fleur n'est pas Fraiche

Mixed Fruit
Big Strawberry
Strawberry showing worm hole

Fruit
Fraise
Fraise avec Fourmi

T.L.M. Ce programme vient...etc

Big bird gets off ladder and goes over to the boutique where she finds a calendar. She climbs back on her perch and says: Bonne Année Elaine places box with letter F against the back wall.

Grand Oiseau (studying calendrier) Bonne Année Tout le Monde.

Joan: Mais, ce n'est pas le Jour de l'An. Vous dites Bonne Année le premier janvier. C'est aujourd'hui le 25 février.

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When everyone chants: This program comes to you from the letter F, she points to 3 and adds: Et du numéro 3.

L'Oiseau: Alors, c'est le Jour des Rois. On mange la galette. Moi, j'aime la galette

Joan: Mais, non, Grand Oiseau, le jour des rois, c'est le six janvier. Regarde ici. Nous sommes aujourd'hui le 25 février. Répète: le 25 février.

Big Bird scratches her head, perplexed

L'Oiseau: C'est le mardi gras?

Joan: O, non. Ca n'est pas pour quelques jours?

L'Oiseau: Zut, alors.

(Shaking with laughter)

L'Oiseau: Et après? C'est le premier avril. Hé, hé, hé. J'aime le premier avril
Hé, hé, hé

Camera shifts to wall for puppets (up front) Robert H and Jim D. behind the wall (up front) manipulate the puppets, while speaking the lines. (Lines can be pasted on back of wall)

Fernand: Bonjour Albert

Albert: Ça va, Fernand?

Fernand: J'attends avec impatience le premier avril.

Albert: Pourquoi, Fernand? Pourquoi attends-tu le premier avril avec impatience?

Fernand: Très bien. Je t'explique pourquoi le premier avril est amusant.

Albert: Explique-moi cette date extraordinaire.

Fernand: Bon - Ce jour-là, tu vas attacher un poisson en papier dans le dos d'un ami. Puis, tu vas crier: Poisson d'avril, poisson d'avril. Hé, hé, hé

Albert: C'est bête ça. Aujourd'hui, ce n'est pas le premier avril.

Fernand: Je le sais, mais tu m'as demandé l'explication. Et, tu peux l'essayer avec Mademoiselle Bernard.

Albert: Mais, non. Les femmes me donnent les cheveux gris.

Fernand: D'accord, et maintenant c'est l'heure pour tes leçons. Regarde cette horloge. Quelle heure avons-nous?

Albert: Il est midi.

The puppets are the ones that can be purchased in any toy store as Ernie and Bert for Sesame Street.

Joan and Debbie G stand in front of Boutique within camera range. M. Claude gets clock but stays out of camera range until Fernand says D'accord at which time he hands the clock to Bob H.

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(coming forward) ----

Debbie G: Non, Albert. La grande aiguille est sur le huit; la petite aiguille est sur le deux. Grand Oiseau, sais-tu l'heure?

(turning toward Big Bird:

Grand Oiseau: Non - je n'sais pas.

Debbie: Tiens, tiens. J'ai honte de toi. Vas te coucher.

Grand oiseau leaves dejectedly. Joy comes back and stands beside word-easel. Camera focuses on Boutique in the corner, with word-easel in front. M. Claude is sweeping in front of wall when Lori and Debbie K. wander back in from right of stage. They go over to the Boutique and M. Claude follows. The girls pick up a little box from the counter and go over in front of the wall. Pulling out a picture Debbie K. asks M. Claude:

D. K: Qu'est-ce que c'est?

M. C. C'est un alligator. Il habite en Afrique.

(The animal pictures are large cardboard cutouts. The ones we used were from a book donated by a student's little brother.)

Joy: Répétez: Alligator

Tous: Alligator

Joy flips words on the easel. These words are in large, blocked letters; one to a sheet of drawing paper.

Joy: Afrique. Répétez.

Tous: Afrique

M. C. J'ai aussi un hippo.

Joy: Hippo. Répétez.

Tous: Hippo

D. K. Demeure-t-il dans le jungle, aussi?

M. C. Non, mais il demeure en Afrique.

Lori: Avec le lion, et le rhinocéros n'est-ce pas?

D. K. Oui, et aussi l'éléphant.

M. C. Ou est l'éléphant? Je ne le trouve pas, mais voici un tortue.

Lori: J'ai un tortue.

D. K. Et j'ai un chat.

The girls go to back of stage and sit down on steps beside the American who has been an interested spectator throughout the action.

Joy crosses over to ashcan where she meets Andrée who has just come in from the right. Andrée (Mme Le Cler) porte un châle, les pantoufles; un sac du marché, et un parapluie.

Joy: Bonjour Madame. Où allez-vous?
Mme: Je vais au marché.
Joy: (près de la poubelle) Va-t-il pleuvoir ce matin?
Mme: On ne sait jamais dans cette saison.
Joy: Oui, vous avez raison.

Joy leaves and Mme Le Cler lays her umbrella beside the ashcan while she rummages in her shopping bag.

Auguste (the Oscar puppet from Sesame Street) pops out of the ashcan. By manipulating the lid to hide the hand of the girl who is working the puppet, she is able to produce a realistic effect.

Mme Le Cler: Bonjour Auguste. Ça va?
Auguste: Ça ne va pas bien, merci.
Mme: Dommage. Moi, non plus. Ça ne va pas à la maison..avec mon mari, les enfants, ma belle-mère..J'ai tant de travail. Pas une minute de libre. O, là, là.
Auguste: J'ai tant de travail aussi. O, est-ce qu'il va pleuvoir?
Mme: On ne sait jamais dans cette saison. Je prends toujours mon parapluie - (points to it leaning against the poubelle).
Auguste: Alors, au revoir, madame. Je n'aime pas la pluie.

Auguste slams down the lid of the ashcan and disappears from sight. Mme Le Cler starts rummaging again in her sac.

Camera shifts to La Boutique where Joan and Debbie G. are buying pencils.

Joan: Un crayon, s'il vous plait.
M. Claude: Dix centimes.
Joan: Je l'ai - une pièce de dix centimes, mais où est-ce? La voila.
M. Claude: Merci, et étudiez bien.

Girls leave (off left)

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Camera shifts back to ashcan
Jim D. comes in. He picks up umbrella and raps on the lid of ashcan.
Auguste pops out of ashcan
Jim hands him a letter addressed to: Auguste, 3 rue Raisin, Paris OOème

Jim D: Auguste, Auguste.
Auguste: Oui, c'est moi

Jim D. Une lettre pour vous.

Auguste: Une lettre pour moi? Merci, beaucoup.

Jim lays the green umbrella behind the ashcan, as he leaves (left) from the right
Dorinda comes in/with a white umbrella and goes over to the poubelle. She lays her umbrella beside the poubelle

Auguste: (inspecting the letter from all angles but not opening it.) Une lettre pour moi! Formidable. Quelle bonne surprise!
Dorinda: De qui est-ce?
Auguste: C'est peut-être de l'argent?
Dorinda: Ouvrez-la pour voir.
Auguste: (handing letter to Dorinda) Lisez-la pour moi, s'il vous plait.

.....Dorinda: (reads letter)
Cher Auguste:
Je vais te faire visite le 25 février.
A bientôt.
.....Ton frère.....Auguste: C'est de mon frère? Et, il vient me faire une visite? Très bien. Mais, c'est aujourd'hui! ! !

When Auguste pops back into the ashcan, the two girls pick up all the trash (tin cans with French words painted on them - haricots, cérises, etc., old French newspapers, a stained towel which students used to mop up after transforming new ashcan into a beaten-up painted-up mess)
As the girls help Auguste "faire le ménage" they throw all of the trash in on top of him.

Dorinda: Alors, je vous quitte. Vous voulez faire le ménage sans doute.
Andrée: Moi, aussi, je vous quitte.
Auguste: C'est vrai. Au revoir.

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Andrée starts off with umbrella she finds beside la poubelle.

Dorinda: Pardonnez-moi, mais ce parapluie n'est pas à vous. C'est le mien.

Andrée. Mes excuses! Celui-ci est blanc. Le mien est vert.

Andree leaves (to the right) Dorinda goes to the left Elaine and Maureen come to center stage from the steps, to meet the Big Bird who comes from behind puppet wall.

(Grand Oiseau climbs on ladder)

L'Oiseau: Hé, Hé, j'aime le premier avril.

Elaine C: Moi, aussi, parce que c'est au printemps.

Maureen (l'Américaine) How do you say the seasons in French?

E. C. Le printemps, l'été, l'automne

Auguste: (popping out of poubelle) Et l'hiver.

Maureen: Le printemps, l'été, l'automne, l'hiver

E. C. Très bien.

Auguste: Je n'aime pas le printemps parce qu'il pleut tout le temps.

E. C. O, non. Pas tout le temps. Souvent, il fait très beau.

Auguste: Il fait froid, aujourd'hui.

E. C. Oui, mais nous sommes en hiver.

Auguste: Voilà Fernand et Albert qui arrivent. Je vous quitte. (He slams the lid, as he disappears.)

M. Claude and Andrée come back within camera range. Andrée has her umbrella.

M. C. emphasizes the word vert.

M. C. C'est bien, madame que vous avez trouvé votre parapluie vert.

Andrée: Merci.

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Fernand and Albert appear on puppet wall beside the traffic signals--constructed from colored corrugated cardboard with shiny red and green paper over the two holes through which a flashlight shines according to dialogue.

Fernand: Vert, vert, Feu, Feu. Ce programme vous vient de la part de la lettre F. F, F, Feu. Feu Vert. Feu Rouge. Albert, sais tu que veut dire ce feu vert?

Albert: Quand vous voyez le feu vert, vous passez. Quand vous voyez le feu rouge, vous ne passez pas. Vous vouz arrêtez.

Fernand: Je ne comprends pas. Quand je vois le feu jaune, je.....

Albert: Non, quand vous voyez le feu vert, vous passez. Quand vous voyez le feu rouge, vous vous arrêtez. Sinon, vous brûlez le feu.

Camera shifts to word easel where M. Claude flips the pages.

M. Claude: Répétez: Feu Vert Vous passez

Tous: Feu Vert, vous passez.

M. Claude: Répétez: Feu rouge Vous vous arretez.

Tous: Feu rouge, vous vous arrêtez.

Belinda and Suzanne arrive from the right and stand near La Papeterie. They inspect the sign on the "wall" and then watch, as a post, with international traffic signs, rotates. (This can be prepared by pasting the signs to a large pasteboard tube which is standing on a "lazy susan" so that it can be revolved.)

Suzanne: Dis, donc, Monsieur Claude. Quel est ce panneau?

M. C. Ça veut dire - stationnement interdit.

Belinda: N'est-ce pas - c'est la même chose que "Prière de ne pas Stationner. C'est à dire, ne laissez pas votre voiture là. C'est défendu.

Suzanne: Et l'autre panneau à côté?

Belinda: Sens interdit - ça veut dire que vous n'entrez pas dans cette rue.

Suzanne: Et celui-ci?

Belinda: Défense de tourner à gauche.

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Girls leave left and M. Claude goes back to the Boutique where he leans on his broom.

Enter Marie, Kim, Michelle et Doreen with their school books tied together with straps

Marie: J'ai faim
Kim: J'ai faim aussi
Michelle: Moi, j'ai grand faim.
Doreen: Après les classes, nous avons toujours faim. Il fait beau. Allons faire une picnique.
Marie: Bonne idée.
Kim: Magnifique. Qui a de l'argent?
Michelle: Je peux acheter du jambon chez le boucher.
Kim: Qui va à la crèmerie pour le fromage?
Marie: Pas moi. Je n'ai pas d'argent
Doreen: J'en ai assez pour ça.

All leave except Marie who stands by La Papeterie crying.

Elaine C. and Maureen (l'Américaine) come forward from the steps.

L'Américaine: Why don't they go to the supermarket and get everything in one place?
Elaine: Le Super-Marché? Maybe in the quartiers plus chic, il y en a, mais nous sommes les pauvres, at les nouveautés n'arrivent pas ici.
Doreen (coming back with an unwrapped piece of cheese) Mais, Marie! Je croyais que tu allais acheter du pain. N'as-tu pas quelques sous pour aller à la boulangerie? Il faut du pain.
Marie (crying): Non.

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Sharon goes over to Boutique, and camera follows her. She looks for her covered basket under a table. She brings it forward, and opens it to reveal three mice which have dug into the bread. (Fairly large plastic mice are needed, and should be black in order for camera to pick them up)

Sharon G. arrive et va à Marie: Qu'est-ce qu'il y a? Qu'as-tu?

Marie (pleurant): Nous voulons faire un picque-nique, et nous n'avons pas assez d'argent. Il faut acheter du pain.

Sharon: O, j'ai acheté du pain ce matin pour maman, et je l'ai oublié. Je pense que j'ai laissé le panier ici.

M. Claude: Oui, ma petite. C'est ici par terre.

Sharon: O, les souris, les souris!!

M. Claude: (grabs basket and slams lid) Donne-moi ce panier immédiatement. Je ne veux pas de souris ici.

(He starts over to la poubelle with basket)

Auguste: (popping out of poubelle) Pas ici, Pas ici. Je suis en train de nettoyer.

Anne and Tracy come running in from the left of stage to see what all of the commotion is about. They take the basket.

Anne: Monsieur Claude! Écoutez! Les souris parlent. Entendez-vous?

(Anne, Tracy, Sharon danse around the basket, en chantant: Un, deux, trois, trois souris..un, deux, trois...ce programme vient de la part du numéro trois.

Sharon (putting one of the mice to her ear) Écoute! Celui-ci dit: Bonjour, je m'appelle Patou. Je suis l'enfant. Permettez-moi de vous présenter mon père et ma mère.

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Tracy (putting one to her ear) Bonjour. Je m'appelle Monsieur Souris. Je vous présente ma femme, Madame Souris.

Ann: (with 3rd mouse to her ear) Voilà notre maison là-bas. Voulez-vous y entrer? Je vous prie de nous excuser. La maison n'est pas bien rangée. Le propriétaire nous chassait toute la journée. Je suis très fatiguée.

Marie: Merci, mais nous n'avons pas le temps pour visiter la maison. Nous savons que c'est belle. Combien de pièces?

Ann: Il y en a trois: le salon, la cuisine, une chanbre à coucher.

Tracy: Nous allons vous remettre dans le panier.

The three girls stand beside the basket which they put against the back wall.

Andrée et Michelle come in from left and go over to word-easel. Michelle flips to page with: A I N in big letters. Andrée gets letter M from M. Claude and affixes it in front of the letters; then, P; afterwards, F and M; finally, A L.

Andrée: Main, Main. Tout le monde - répétez.

Tous: Main, Main

(Auguste, popping up) Main

Michelle: Pain, Pain. Répétez:

Tous: Pain, pain

Auguste: Pain

Andrée: Fain, Fain

Auguste: Non, non, non. Avec la lettre M. M Faim.

Tous: F A I M.

Andrée: (Taking the letters A and L and placing them before AIN Et, j'ai un frère qui s'appelle Alain.

Tous: Alain, Alain.

M. Claude: Et, avec la Lettre F, nous disons LA FIN

M. Claude hands out the big colorful letters to all of the cast and they stream across the stage waving their letters and shouting AU REVOIR.

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Insert for program. A picture of Big Bird is pasted on the cover.

GRAND OISEAU vous invite d'assister à un programme présenté par la classe de Français 25. Texte et dialogue écrites en classe - chacun en a contribué; décors et mise-en-scène ----------; costumes----------; video sous la direction de ----------.

Toute l'Action se passe dans LA RUE RAISIN, Paris 00è.

Distribution des élèves. (Ce sont les freshmen au lycée.)

Grand Oiseau.....S_____
M. Claude.....J_____
Une Aide sur Scène.....J_____
L'Américaine.....M_____
L'Interprète.....E_____
Madame Le Cler.....A_____
Une Passante.....D_____
Auguste.....M_____
Fernand.....R_____
Voix de l'Ours.....R_____
Albert.....J_____
Le Facteur.....J_____
Les Enfants.....L___,D_____
Les Ecolières.....
_____
_____
_____
_____

Cette représentation, dirigée par Mme E. Rainey aura lieu jeudi, le 29 mars, 1973 - Salle 230 à Hammond Gavit.

(Continuous performance from 2:15 p.m. to 5:00 p.m. — each video-taped showing lasts approximately 20 minutes.)

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One of the methods of insuring that students parents and school personnel see the foreign language program in a favorable light is to include teaching units which focus on a particular aspect of the local culture, past or present. The following example comes from the recent past in Louisiana, and under a different name, from rural parts of many areas.

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LA BOUCHERIE

by

Haidie Odom
St. Martin Parish Schools

Information for the Teacher

In the olden days before refrigeration, "La Boucherie" took place only in the winter. The pigs to be butchered were penned up weeks in advance to fatten. On the day of "La Boucherie," neighbors gathered to share the work, enjoy the company, and obtain a share of the meat.

Early in the morning the men began their work. They killed the pig, scraped off the bristles, opened the carcass, extracted the internal organs for later use, cut the carcass into desirable pieces, made "les gratons" (cracklin's) and rendered the lard.

The women prepared "le boudin," "les andouilles," "le chaudin," "le fromage de tête de cochon," "les grillades marinées," and "les saucisses."

At mid-day all who were gathered together ate a big dinner of special pork dishes the women had prepared. Baked sweet potatoes and "les gratons" were always served as accompaniments to the meal.

At the end of the day, everyone who had helped with the work left with his share of "la boucherie."

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This unit is planned for bilingual children in a self-contained classroom. Second Grade -- Third Trimester

General Objectives

To interest the children in their Acadian heritage by familiarizing them with an Acadian winter custom of country people.

Through activities presented in French, to help the children learn correct grammatical structures, pronunciation, and enunciation in relation to the subject: "La Boucherie."

Lesson: "La Boucherie"

Linguistic Content

J'ai goûté (mangé) (vu)
J'ai déjà goûté (mangé) (vu)
J'habite près du...
Je n'habite pas près du....
Il fait froid (chaud)
Ils font (la boucherie, les gratons, les boudins, les saucisses)
Ils découpent (le cochon, la viande)
J'aime (mon voisin, les gratons, etc.)
Mon voisin s'appelle.... Ma voisine s'appelle
J'aime le goût....

FIRST DAY

[Introduction before presenting slides of "La Boucherie."]

M: Nous avons une coutume ici en Louisiane qu'on appelle "La Boucherie." On fait "La Boucherie" en hiver quand il fait froid. Qu'est-ce que ça veut dire "La Boucherie"?

[Allow a few minutes for volunteered responses.]

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Presentation and Explanation [Slides #1-8]

[Slide #1]

M: Très bien. Tous les voisins se mettent ensemble et tuent un cochon. Qu'est-ce que c'est q'un voisin? name, comment s'appelle ton voisin? (Quel qu'un qui habite à côté de moi...etc.)

[Slide #2]

M: Les voisins se rassemblent de bonne heure le matin. Ils allument un feu et mettent de l'eau à bouillir dans une grande chaudière noire. Pourquoi allume-t-on un feu? (Parceque l'eau est froid. Parce qu'il fait froid. Pour faire bouillir l'eau.)

[Slide #3]

M: L'homme avec le tablier blanc dit, "Il faut savoir comment faire un bon feu. Tout le monde ne sais pas allumer un bon feu."

[Slide #4]

M: Voici le cochon dans le camion. Où est le cochon? (Il cochon est dans le camion.)

[Slide #5]

M: Le cochon regarde les hommes. Que fait le cochon? (Il regarde les hommes.)

[Slide #6]

M: Les hommes attrapent le cochon. Que font les hommes? (Ils hommes attrapent le cochon.)

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[Slides #7, 8]

M: Ils tuent le cochon avec un grand couteau. Maintenant, que font les hommes? (Ils tuent le cochon, etc.)

Reconstruction

Quickly present slides again in sequence. Repeat explanation, illiciting same pupil responses.

Memorization

Show slides again, not in sequence, asking the same questions and illiciting the correct pupil responses. Conclude by showing slides in proper sequence with questions illiciting correct responses.

Poetry Game: Ce Petit Porc

Art Activity

From geometric forms cut out of colored paper, allow the children to choose the different forms they think necessary to construct a pig. They are to then glue the forms to a sheet of paper to construct their pig.

Review: colors and body parts

Allow each child to show his constructed pig to the class and describe same. Example: "La tête est rouge...etc."

SECOND DAY

Review

Present slides #1-8 again as presented on the first day asking the same questions.

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Presentation and Explanation [Slides #9-18]

[Slides #9, 10]

M: Le sang du cochon est recueilli dans une casserole. On utilise ce sang pour faire les boudins rouges. Qui a déjà vu les boudins rouges? (Moi j'ai déjà vu....)

[Slide #11]

M: Il faut que les hommes attendent que l'eau soit chaude. Regardez le Bayou Têche dans le fond de cette image. Qui habite près du Bayou Têche? (Moi j'habite près du....Je n'habite pas près du....)

[Slides #12, 13, 14, 15]

M: Ils versent de l'eau chaude sur le cochon. Que font-ils? (Ils versent d l'eau chaude....)
Ils enlèvent les poils du cochon avec de grands couteaux. Que font-ils? (Ils enlèvent les poils du cochon....)
Ils découpent le cochon. Ils découpent le cochon avec de grands couteaux. Que font ils? (Ils decoupent le cochon....)

[Slides #16, 17, 18]

M: Ils découpent le cochon en morceaux. Quel espèce de couteau est-ce? (C'est un grand couteau. C'est un couteau de canne à sucre.)

Reconstruction

Present slides #9-18 again in sequence. Repeat explanation, illiciting same pupil responses.

BEST COPY AVAILABLE

Memorization

Show slides again, not in sequence, asking the same questions and illiciting the correct pupil response. Conclude by showing slides in proper sequence with questions illiciting correct responses.

Review: voisin, voisine

Call on one child. Then point to the pupil in front of him, behind him, or on either side. Ask: "_____, comment s'appelle ton voisin (ta voisine)?" (Il s'appelle...mon voisin s'appelle...Elle s'appelle... Ma voisine s'appelle).

Game: Promenons-nous dans les bois

Review: Il fait froid...chaud

Show pictures of winter and summer scenes. Ask: "Fait-il froid?... chaud?"

Let children take turns showing and asking.

THIRD DAY

Review

Present slides #9-18 as presented on second day asking same questions.

Presentation and Explanation [Slides #19-25]

[Slide #19]

M: Qu'est-ce qu'ils font avec la peau? (Ils font les gratons.)

[Slides #20, 21, 22]

M: Pour faire les gratons ils coupent la peau en petits morceaux. Pourquoi coupent-ils la peau en petits morceaux? (Pour faire les gratons.)

[Slide #23]

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M: Ils mettent les petits morceaux à frire. Qui a déjà goûté des gratons? (J'ai déjà goûté....)

[Slides #24, 25]

M: Quand les gratons sont à point, ils sont versés sur une table et assaisonnés avec du sel. Aimes-tu les gratons? (Oui j'aime les gratons.) (Non, je n'aime pas....)

Reconstruction

Show slides #19-25 in sequence again repeating explanation and illiciting same pupil responses to questions.

Memorization

Show slides again, not in sequence, asking same questions and illiciting the correct pupil responses. Conclude by showing slides in proper sequence with questions illiciting correct responses.

Poetry Game: Ce Petit Porc

Game: Cherchez le graton (Review: froid, chaud)
As one child hides his eyes, another child hides a "graton." The first child then searches for it. The children are allowed to guide the searcher with hints of: "froid, froid" if the searcher is far from the "graton" -- and "chaud, chaud" as he comes closer to it.

Song: Un Petit Bonhomme

FOURTH DAY

Review

Present slides #19-25 as presented on third day asking same questions.

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Presentation and Explanation [Slides #26-29]

[Slides #26, 27]

M: Les hommes coupent la viande en petits morceaux. Ils assaisonnent la viande avec du sel, du piment rouge, et du poivre. Que fait-on avec cette viande? (On fait les saucisses.) Qui a déjà goûté de la saucisse? (J'ai déjà goûté....) Aimes-tu le goût de la saucisse? (Qui, j'aime le goût....)

[Slides #28, 29]

M: Les hommes coupent la viande en petits morceaux. Ils coupent des queues d'oignons en petits morceaux. Que fait-on avec cette viande et ces queues d'oignons? (On fait les boudins.) Qui a déjà goûté du boudin? Aimes-tu manger du boudin? (J'aime manger...je n'aime pas manger...)

Reconstruction

Present slides #26-29 again in sequence repeating explanation and illiciting the same pupil responses.

Memorization

Show slides again, not in sequence, asking the same questions and illiciting the correct pupil responses. Conclude by showing slides in proper sequence asking the same questions and illiciting the correct responses.

Game: Promenons nous dans les bois

Song: Tiens! Voila Ma Main (Review: droite, gauche)

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FIFTH DAY

Dramatization

"Les Bon Gratons!"

Jean: Maman, j'ai faim!

Maman: Veux-tu des gratons?

Jean: Oui, oui! Médor* en veut aussi.

Médor: Ou! Ou!

[Maman donnes des gratons à Jean.]

Maman: Attention! C'est chaud!

[Jean donne un graton à Medor.]

Jean: Um...m...m, c'est bon, n'est-ce past, Médor?

Médor: Ou! Ou! Ou!

(*Médor is Jean's little dog.) Pictures may be used to vary the vocabulary. Example: Mama: "Veux-tu de la saucisse? ....du boudin?"

General Review

M: Avec la peau du cochon on fait les gratons. Qui a déjà goûté des gratons?

Avec la viande du cochon on fait les saucisses. Qui a déjà goûté de la saucisse?

Avec la viande du cochon on fait les boudins. Aimes-tu le goût du boudin blanc? Aimes-tu le goût du boudin rouge? (This can be repeated and varied.)

Game: Ce Petit Porc

Song: Un Petit Bonhomme

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RESOURCES

Slides: "La Boucherie" -- Breaux Bridge Resource Center
Bilingual Education Program

Ce Petit Porc — St. Martin Parish Bilingual Program
Promenons-nous dans les bois — St. Martin Parish Bilingual Program

Un Petit Bonhomme--Chants et Jeux, Lafayette Parish Bilingual Program
Tien! Voila Ma Main--Chants et Jeux, Lafayette Parish Bilingual Program

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While we language teachers have often directed our publicity efforts at the educational establishment, including parents, we have sometimes neglected the public at large. In Louisiana (and more recently in New England), interested citizens without formal ties to language or educational groups have been successful in persuading the citizenry and their legislative representatives of the importance of foreign or second language competence, and the legislatures have responded by authorizing specific programs. CODOFINE (The Council for the Development of French in New England) and CODOFIL, its Louisiana counterpart, have been successful in this respect. Lawyer James Domengeaux, the chairman of CODOFIL, illustrates some of the successful techniques.

INTERVIEW WITH JAMES DOMENGEAUX, CHAIRMAN OF CODOFIL

APRIL 4, 1974

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by

L. L. Richard, Jr.
Bilingual Consultant
Texas Education Agency

Mr. Domengeaux, my impression of the primary purpose of CODOFIL and the goal that you've always had in mind is the preservation and expansion of French in Louisiana through education. Would you care to comment on that?

Well, that of course is absolutely correct. The fact is that there are approximately one and a half million people in Louisiana who speak French. They are largely uneducated in the language, but the fact that there is this remnant of French can be the basis, if properly handled, of developing a practical bilingualism within the foreseeable future. It requires primarily early education from the elementary school upwards in a meaningful and continuing manner. It means also the utilization of the mass media, radio and television, so that the sound of French can become commonplace to the young student who may or may not hear it in the home. Other things that are incidental to the language should also be utilized: the development of pride and distinction in the language, in the heritage, and in the customs of the people to a degree helps develop interest, and this interest increases the opportunity of the language. What we've tried to do in Louisiana is to use all of these resources to

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provide a more complete education for the youth of Louisiana. That is generally our view, and we feel that it may be the greatest opportunity in our educational system for some years to come, because the benefits that will accrue to the young Louisianian will be certainly exceptional and superior to that which you may find in other states.

As an observer, I would say that pride in the language and in the culture has definitely changed. Do you think that before CODOFIL first started, say ten years ago, that there was a general negative self-image (when people were called "coon-asses" and other pejorative names, and comics like Justin Wilson made fun of the French accents of Acadians) among Acadians? Do you think that this was a negative element that has been changed since then?

No, it was not a negative condition. The Louisiana French-speaking persone, coming from four different sources, was the victim of the melting-pot philosophy, which left the view that speaking French was associated with ignorance and poverty. The French-speaking parents themselves felt that because of their own incompetency or lack of education in French or English their children should be educated primarily in English so that they could join the mainstream of society in an Anglo-Saxon world. They didn't realize that this great natural asset could have been utilized and simultaneously taught effectively and competently along with the English language, which would have made us completely bilingual. As for French in the state, it's spoken well enough as far as accent is concerned, and those who are educated in it speak as well as anyone would want to, so that this experiment may very well show to the entire United States that second languages should be seriously embarked upon again, because the national interest requires

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it and because we cannot live any longer effectively and competently in a monolingual society. So there is nothing mysterious or complicated in what we're trying to do: we're trying to utilize the remaining French in this area to develop a second language.

And pride in the language is one of the things that you think is important for this?

Yes. As you know, since you were with us for some time, the development of pride was our main effort at the inception of this moment, because we felt that if we did not give pride to the language the young would not be interested and parents would continue to believe that it was the language of the poor and ignorant. Our work in this has proven to be of value, in my judgment. Six years ago, when this movement started, no one spoke French on the streets; it was never heard; and today in any of the predominantly French-speaking parishes (which is some one third of the state) you hear French everywhere: in the stores, the barbershops, the streets, in bars, restaurants, churches. So I think we have changed this attitude completely.

Another tactic that I notice seems to be that you want outsiders to be aware of the fact that French is spoken in this state. What is the purpose of that?

That also is a psychological battle. Our still very serious activity is to convince the superintendents of schools and the school board members, who have control of education on a local basis, that French is good, that it should be utilized, and that we should not let it be lost. The legislature also, which is two-thirds Anglo-Saxon, would have never supported this program had it not been for the extraordinarily favorable

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recognition that the French-speaking world as well as the leading newspapers in the United States have from time to time given to the movement. Unless you made the French-speaking people themselves understand that they were being noticed and that they were being envied, you would not have overcome the natural barriers that existed for so long.

One obvious effect of this seems to be the cooperation of the governments of France and Quebec. Last year you mentioned that France had promised $450,000 in aid. Did it come through and in what form?

Well, France is contributing the equivalent of a half-million dollars in different forms. They are giving a certain contribution to the salary of the 372 odd teachers that we have in different programs, the bulk of which salaries, however, is paid by Louisiana. They are paying for the Conseillers Pédagogiques, the supervisors . . . . .

How many are there?

Some nine throughout the state. We have some experts in radio and television. There are staffed French centers in Lafayette, in Monroe, and in New Orleans. They're furnishing materials to our schools. So all in all they're making quite a substantial contribution.

The government of Quebec established an office in Lafayette staffed by a representative, Mr. Leo LeBlanc, and a secretary, Miss France Lemay, at quite a substantial cost. They have been a great help to us in this movement. Quebec contributes a substantial amount to a summer program that we've been carrying on there for the past three years. The Ottawa government has also made substantial contributions to us; so that the French-speaking world wants to help, and I think it will even more since we've just had this conference of French-speaking journalists representing

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11 countries who had meetings in different parts of the state. They were impressed tremendously with the potential of saving the language, and I think we're going to have a great number of feature stories throughout the French-speaking world. As a matter of fact, as a result of this, the program 60 Minutes phoned me; they want to come down and do a story on us. Right at this moment in St. Martinville there is a television crew from the French national television filming a documentary on Louisiana. They are filming some of our court procedures that are carried on in French. So this thing has become a major operation, and it's hard to keep ahead of it.

Aren't there now in the state the equivalent from Quebec of the French coopérantes militaires?

Yes, we have seventeen teachers from Quebec, teaching assistants we call them, and we intend to get some seventy in September.

Are they subsidized too by the Quebec government?

No; they're paid by Louisiana, but a modest salary. It's not much, but they're quite satisfied. And I think they're doing a fine job.

Do you ever get any criticism about bringing these foreigners in to teach?

Yes. A resolution was presented to the most recent convention of the Louisiana Teachers Association suggesting that the employment of these teachers deprived Louisianians of occupation. We clearly showed that this was erroneous, that in truth there are no certified teachers of French in Louisiana and that no Louisianians are being deprived of this position. Finally the association passed a unanimous resolution backing CODOFIL's program.

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Is there any other activity of CODOFIL that you would like to mention before we close?

Well, it's a continuing activity. I have to go before the legislature in May and through the State Department of Education to get a million and a half dollars to pay for the teachers we're employing. It's a continuing activity, as I said. It's a question of what comes first: the children or the egg. Truthfully, this program cannot succeed unless in time it is financed adequately on a local basis. I have things in mind for the coming legislature that will make this possible; but the potentials are just extraordinary. It has given a new soul to the people, and an understanding of their spirit. The extraordinary thing, too, is that people seem to want it, even the young. At this Festival of Cajun Music held in Lafayette a week or so ago there were, notwithstanding some of the worst weather I've seen, over 10,000 people in the Coliseum -- some 2,000 were turned away -- on a good night there would have been 25,000 people there. This was something that had never been done before. It's evidence to me of the extraordinary momentum and desire on the part of the people to support this, both the Anglo-Saxons as well as the Acadians.

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Another method of communicating the workings of a FLES or bilingual program is to permit and encourage teachers to visit each other's program. The next two articles are the reactions of a Louisiana and a New England teacher after having visited comparable programs. Would that we all could have corresponding experiences!

SNOW IN APRIL?

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(from the Bulletin du Service de Liaison des Projets Bilingues Français-Anglais, Spring 1974.)

by Gladys White
Bilingual Specialist
Lafayette Parish Bilingual Program
Lafayette, Louisiana

Not in Louisiana, you can be sure! Richard Guidry, Judi Thompson and I had the opportunity to visit the Title VII Bilingual Projects in Caribou and Madawaska, Maine, the first week of April.

Snow was falling as the plane landed in Presque Isle. It was delightful! A welcome change from the eighty degree temperature we had left that morning in Louisiana.

Monday and Tuesday were spent visiting and observing the Caribou project. For the remainder of the week, we observed schools in the Madawaska project.

It is interesting that the teachers in the schools where we visited began teaching French without the aid of a French specialist. Having this type of situation is ideal and alleviates many problems. In the Lafayette Project, French specialists go into the classrooms at designated times per day (1 1/2 hours total). Gradually the classroom teacher takes charge of French instruction.

No specified amount of time to be allowed for French instruction was specified. This is left to the discretion of the teacher. Objectives vary according to the class, subject, etc.

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All of the classrooms were well equipped with visuals, games, and teaching machines. Many of the materials were teacher-made and the machines were purchased with Title VII funds. As a result of having these teaching machines, the teacher is able to organize various centers of interest for her classes. There are even educational programs on television for the children to view: "La Machine Magique," which is done in French, seems to be number one with the children.

I spent much time talking to the children and participating in some of their games. There was no reluctance on their part in conversing in French. It was interesting to see them asking a question in English and getting a response in French or vice versa. They were at ease and accustomed to having observers in their classes. While having lunch at a table with several first graders, I received first-hand knowledge of how good "la tire d'érable" is. One little girl stated that her mother made the best "ploques" in that community. When I had occasion later to eat these items, I understood why they were so enthusiastic.

The teaching of the local culture begins quite early in the Projects we observed. In kindergarten, a simplified version of the history of the Acadians is taught. The local crops and customs are also introduced at this time. As the children progress, so does the complexity of the subject.

I returned to Louisiana with a notebook filled with excellent suggestions for games and activities, methods and techniques which I plan to use in my classes and share with other teachers. During the week I met many wonderful, warm friendly people. We were all made to feel "chez nous" wherever we went. It was indeed a privilege for me to have been chosen to represent the Lafayette Bilingual Project.

MY TRIP TO LOUISIANA

(from the Bulletin du Service de Liaison des Projets Bilingues Français-Anglais, Spring 1974.)

by Irene Landry
Mascenic Bilingual Program
Greenville, N. H.

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Objectives of the visit:

1. To examine materials used in teaching subject matter in areas of math, science, and social studies.
2. To examine French reading program - methods used in teaching reading.
3. To examine methods of presenting culture of the area.
4. To meet and speak with bilingual classroom teachers as to the amount of French spoken during the day.

My visit to the three Louisiana projects in Lafayette, Breaux Bridge, and New Iberia was an impressive, meaningful and worthwhile experience. Classroom observations helped me to realize that we are all faced with the same kinds of problems. I was astonished by the fact that the three Louisiana projects teach one and a half hours of French daily. This is being accomplished quite effectively.

I found the fluency of the children in French to be equal to ours in Greenville. Therefore, materials used were more realistic for me because I could examine them with my own classes in mind.

I enjoyed examining materials which have been prepared by the Lafayette Bilingual Project in areas of math and social living. The social living booklets could very easily be adapted to our New Hampshire program on the first grade level.

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In the subject matter areas, most of the Louisiana teachers' time is spent working structures with the vocabulary of the unit being studied. Much time is devoted to introducing vocabulary on the first and second grade level rather than delving right into the concepts of the unit.

All three projects are utilizing the Méthode Dynamique approach for reading instruction in French. This method appeared to be quite successful on the second and third grade level. I'm certain that I would have gained more insight into this method had I been able to observe a complete lesson (from start to finish) being taught. However, I know that this was impossible because we were there for so short a period of time.

In the New Iberia project, one of the first grade bilingual teachers was using "Les Fiches D'Apprentissage." All directions and explanations were given in French. The children succeeded well with that specific lesson.

The many facets of Acadian culture are so obvious and real for these youngsters that the presentation of the area culture is easily done. In New Iberia, an Acadian village made by a third grade class was displayed in the school corridor. The children had also been asked to write a short story on Acadian homes. It was exceptionally well done.

Acadian culture is introduced in many classes in Social Living units. From work which the children have done, they seem to really enjoy learning about their heritage. Most of this culture is very realistic for the children of Acadian background, because their families have continued with certain Acadian traditions.

The bilingual classroom teachers which I spoke with did not seem to mind having three structured French lessons a day. They did not seem to think that more time was needed for English instruction. These classroom

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teachers generated a great determination to do well. Most of them are native Acadian speakers and had to make a transformation to the standard French. They have found this to be difficult but are working very hard at making it successful. This is very evident in their classrooms.

The children in a self-contained room were better disciplined and seemed much more alert as to what was happening.

Hopefully, many other teachers will be offered the opportunity to visit classrooms. This is a very valuable experience and should be continued.

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Finally, we must realize that it is how the program is viewed by all concerned that will determine the reputation of the program. Dr. Lipton's survey brings this point home extremely well.

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A SAMPLING OF REACTIONS AND ATTITUDES -- EACH A COMPONENT OF A SUCCESSFUL FLES PROGRAM

by

Dr. Gladys Lipton
Bureau of Foreign Languages
Board of Education of the City of New York

For the student, a successful FLES program involves:

passing the tests

getting good grades

being able to perform

liking it, most of the time

liking my teacher

knowing my teacher likes me, even if he/she has to reprimand me

knowing what the teacher wants

understanding what's going on

feeling that I'm doing something well

not having to sit for long period of time, listening to someone else

feeling I get a fair share of the attention

not worrying about being called on

knowing I'll know what to say if I'm called on

having an idea of how I'm doing

having my friends like the period

not looking silly in front of my friends

knowing what I'm doing is valuable

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doing something that other people think is worthwhile

being praised for doing something well when I think I've done it well

thinking the foreign language period seems short

not being bored

not missing anything better to do it

knowing the foreign language teacher will do something interesting

not being sure exactly what he/she will do

For the classroom teacher, success in FLES is:

having my students under control, whether or not I'm in the room

having my students enjoy their FL period

having the FLES teacher enjoy coming to my class

having my students do well in FL

considering the study of a second language to be important in general and of value for my students in particular

having the FLES period at a convenient time of day

having the FLES teacher help with special projects, Christmas, etc.

having the FLES teacher flexible when changes are necessary, in routine, time etc.

liking the FLES teacher

having him/her be punctual

feeling he/she expends some effort in his/her job

respecting the FLES teacher's ability

feeling he/she supports me

feeling that he/she is never negative about me or what I do

For the principal, FLES is successful if:

Foreign Language works smoothly into the school schedule

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the FL teacher knows all rules and routines of my school and operates within them

he/she knows where materials and equipment are kept and uses them without inconveniencing others

FL does not monopolize some equipment or use too much paper

the FLES teacher keeps his/her students under control

I am not constantly solving behavior problems for him/her

the FLES teacher has good rapport with the others with whom he/she works -- classroom teachers especially

he/she seems to know his/her job

he/she enjoys what he/she is doing

the FLES teacher appears to enjoy being in our building

his/her efforts are more than just what is required

his/her students enjoy his/her classes or at least accept them as part of school routine

students achieve well in FL

staff at the succeeding school think our students have been well prepared in FL

the program only makes claims that it can achieve

reasonable numbers of our students continue FL after they leave our school

the other teachers in our school feel that FLES is worthwhile

FLES teacher and classroom teachers work together

parents feel that their children are doing well in FL and are benefiting from the program

parents feel the program is worth supporting

To parents FLES is worthwhile if:

my child has good grades in FL, as good or better than his other subjects

he enjoys his FLES classes

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my child is able to say something in another language if called upon to do so

having FL in our elementary school is going to be advantageous for my child either in advanced placement or as a tool

I feel that my child is getting something that most other schools don't provide

the FLES program enhances our school system and, therefore, my property value

there is an element of prestige in my child studying a FL in elementary school

the amount the program costs pays off when compared to achievement at other levels

if I don't have to pay any more than I do now to keep it functioning

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An important aspect of publicizing activities is having at one's disposition the appropriate materials with which to conduct a successful class. For several years, there has been a request for an up-to-date bibliography of teaching materials for elementary school classes. It is hoped that the following section will be a partial response to that need.

BIBLIOGRAPHY FOR FLES AND BILINGUAL TEACHERS

Sources of Materials

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Adler's Foreign Books, Inc., 162 Fifth Avenue, New York, NY 10010
(Write for catalog of audiovisual aids)

Air Afrique, 683 Fifth Avenue, New York

Allyn and Bacon, Inc., 470 Atlantic Avenue, Boston, Mass. 02210

Audials and Visuals, Inc., 250 W. 57th Street, New York 10019

Audio-Lingual Education Press, 45 W. Park Avenue, Long Beach, NY 11561

Bailey Films, Inc., 6509 DeLongpre Avenue, Hollywood, Calif. 90028

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Charles G. Merrill Publishing Co., 1300 Alum Creek Drive, Columbus, Ohio 43216

Collier-McMillan, 866 Third Avenue, New York 10022

Continental Book Co., 11-03 46th Avenue, Long Island City, NY 11101

Coronet Films, Coronet Bldg., 65 E. South Water Street, Chicago 60601

D. C. Heath and Co., College Division, 125 Spring Street, Lexington, Mass. 02173

Denoyer Geppert Co., 5235 Ravenswood Avenue, Chicago, Illinois 60640
(Maps)

Department Etranger—Librarie Hachette

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Dodd, Mead, 79 Madison Avenue, New York, NY 10016

EMC Corporation, 180 E. Sixth Street, St. Paul, Minnesota 55101

Encyclopedia Britannica, Educational Corporation, 425 North Michigan Avenue, Chicago, Illinois

Encyclopedia Britannica Films, 425 Michigan Avenue, Chicago, Illinois 60640

European Publishers Representation, 1003 46th Avenue, Long Island City, NY 11101

Eye Gate House, Inc., 146-01 Archer Avenue, Jamaica, NY 11435

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972 Fifth Avenue, NY 10021

Film Associates, 11014 Santa Monica Blvd., Los Angeles 90025

Folkway Records & Service, 165 W. 46th, New York, NY 10036

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Foods from France, 1350 Avenue of the Americas, New York, NY
(Posters, etc.)

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French Book Corporation of America, 636 11th Avenue, New York 10036

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Ed. Dale Lange

Volume III (1971) - Pluralism in Foreign Language Education
Ed. Dale Lange

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Ed. Dale Lange

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Ed. Gilbert Jarvis

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Curriculum Guides

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Des matériels pédagogiques pratiques pour tous les Projets bilingues français-anglais des E. U.

-par Yolande Plante, f.c.s.c.j.

Petite bibliographie annotée

Introduction

Les programmes de français publiés jusqu'ici par les différents Projets bilingues français-anglais des Etats-Unis (Titre VII) constituent des modèles diversifiés dont chacun a indéniablement une valeur particulière. Ils sont, en général, centrés, en partie, comme il se doit, sur les régions où ils ont été développés tout en s'ouvrant sur un monde universel.

Chacun de ces programmes offre des possibilités d'utilisation pour les autres projets bilingues français-anglais pour l'étude

a) de la région où le programme a été développé;

b) des autres régions ou pays étudiés dans ces mêmes programmes;

c) de sujets d'intérêt général

Voici certains aspects de ces programmes que nous soulignons parce qu'ils nous paraissent spécialement pratiques pour l'ensemble des Projets. L'énumération est faite selon l'ordre chronologique des dits Projets:

Greenville

1. Fiches d'enseignement du français par les sciences naturelles

   1.1 Dossier pédagogique: Les plantes (grade IV)
   1.2 Dossier pédagogique: Les insectes (grade IV)

2. Fiches d'enseignement du français par les sciences sociales

   2.1 Dossier pédagogique: Le printemps (grade IV)

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Description et origine des fiches d'enseignement du français: Certaines préparations de classes de Madame Maïté Ricard, expérimentées par elle-même au grade IV, ont été groupées et organisées par une équipe en différentes fiches qui constituent 3 dossiers:

- fiches d'observations et de français oral
- fiches de lecture
- fiches de renforcement: problèmes, devinettes, mots-croisés etc.
- fiche bibliographique
- fiche d'évaluation

Ces fiches sont précédées d'une introduction indiquant la méthodologie, et de notes pédagogiques pour leur utilisation.

3. Collection de tableaux sur l'écologie. Sujet: les animaux
   Ces tableaux sont accompagnés de petits textes et d'exercices écrits de Madame Maïté Ricard.

4. Plusieurs jeux de vocabulaire, de phrasélogie et d'arithmétique composés par certains instituteurs (trices): Monsieur André Chabot, Mlle Lorey Zahn et Madame Marguerite Vaillancourt et Madame Brenda Boutot.

5. Petits centres d'intérêt pour l'enseignement du français développés par Monsieur André Chabot.

   - Le serpent (grade 3)
   - Les dinosaures (grade 2 & 3)
   - L'espace (grade 2 & 3)
   - L'astronaute (grade 2 & 3)
   - La chenille (grade 3)

6. Mascenic French Achievement Test in Reading composés par Monsieur Normand Fortin et Yolande Plante, f.c.s.c.j.
   Ces tests de lecture française sont destinés aux grades 2, 3, 4, 5, et 6.

Madawaska (St. John Valley)

Plusieurs aspects du Guide pour l'enseignement en français au niveau élémentaire peuvent rendre de grands services aux autres projets selon les objectifs visés;

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a) si l'objectif est de faire connaître la vallée St. Jean, un éventail de possibilités existe dans ce Guide, spécialement les livrets:

Mon pays: Madawaska	grade III
Mon pays: Frenchville et St-Agathe	grade III
Mon pays: Van Buren	grade III

b) si l'objectif est d'interesser les enfants à d'autres régions francophones des Etats-Unis ou d'ailleurs, on pourra utiliser:

Je voyage en Nouvelle-Angleterre	grade IV
Je voyage au Canada	grade IV
Je voyage en Louisiane	grade IV

c) si l'objectif est d'ordre général, on trouve des sujets qui peuvent être utilisés avec profit. Exemples:

le système métrique, grade IV
les instruments de musique, K et grades 1, 2, 3, 4
etc. etc.

Le Guide pour l'enseignement en français au niveau élémentaire suggère une méthodologie pratique, une formule d'évaluation une liste de livres et de matériel, etc.

Diapositives:

Les diapositives du Projet Madawaska (St-John Valley) constituent une richesse exceptionnelle et peuvent être utilisées dans toutes sortes d'activités scolaires relatives au programme de sciences sociales, sciences naturelles etc.

Ces dia-positives décrivent le Maine, le New-Hampshire, le Massachusetts, la Louisiane, la Nouvelle-Ecosse (Canada), le Nouveau-Brunswick (Canada) et le Québec (Canada).

Jeux divers:

Soeur Elena Dionne de Van Buren a développé plusieurs jeux éducatifs qui semblent très utiles: jeux de vocabulaire oral/écrit, jeux de composition orale - jeux de phraséologie écrite - jeux ayant trait à certains concepts, etc.

Lafayette, Louisiana

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Le curriculum du Projet bilingue Lafayette présente des caractérisques qui le rendent précieux et pratique à plus d'un égard particulièrement aux points de vue suivants:

a) Chants - jeux - danses
Les trois volumineux albums respectivement intitulés:

Chants - Jeux K I-II
Chants et danses III
Chants IV

qui comprennent la musique, les paroles, les illustrations pour chaque chant ou danse constituent un trésor pour les projets en quête de chants acadiens et de chansons françaises. Certains de ces chants sont enregistrés sur bandes magnétiques.

b) Pré-lecture

Des livrets de pré-lecture adaptés de Experiential Development Program, Benefic Press, peuvent être très utiles au moment où les enfants font le passage entre le langage oral et le langage écrit (pré-lecture). Voici les titres de ces livrets:

Je suis ici
Ma famille et moi
Je peux
Mes amis et moi
Je vais à l'école
En classe
A l'école
Notre école
J'habite en ville
Les animaux familiers
Les services publics
Les transports

Centres d'intérêts sur les sciences, grade IV

L'histoire de la terre par Dominique Pétreault

Sur la terre il y a ... par Dominique Pétreault

Voici deux unités pour l'enseignement des sciences en français. Il s'agit:

1) de préparations de classe: but, matériel vocabulaire, développement;

2) de feuilles de travail individuel pour les enfants;

3) de suggestions pour travaux de groupe;

4) de test d'évaluation.

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Les concepts sur l'histoire de la terre, les éléments de la matière, les états, les transformations de la matière etc sont présentés de façon concrète. L'expérience a prouvé que le contenu de ces centres d'interêt intéresse les enfants, car Monsieur Pétreault a enseigné au grade IV avec ces unités préparées par lui-même.

Saint Martin, Louisiana

1. Le programme publié jusqu'ici par le Projet Saint Martin possède certains développements faciles à adapter. L'élément: héritage culturel et coutumes des Cajuns est fort intéressant, comme le prouvent les thèmes suivants:

   a) La roulaison, grade 2, 2e partie

      Il s'agit de la récolte, de la raffinerie et des divers produits de la canne à sucre. Très belles suggestions.

   b) La boucherie, grade 2, 3e partie

      Cette unité est particulièrement bien illustrée par 35 dia-positives. Elle renferme aussi certaines expressions particulières du dialecte régional; ces expressions sont marquées par un astérisque.

   c) Les écrevisses, grade 2, 3e partie

      Ce thème particulier à la Louisiane est bien développé. Des films, des dia-positives, des chants cajuns: voilà autant de matériel didactique tout designé pour les Projets intéressés, sans compter les plans de leçons de français oral et de pré-lecture rattachés au sujet.

2. Tests d'acquisition du français

   Ces tests sont divisés en deux sections

   - Arts du langage
   - Mathématiques

   Ils sont développés jusqu'ici pour la maternelle et chacun des grades 1, 2, 3, 4.

3. Textes libres en français par les enfants des écoles de Breaux Bridge et de Parks, Louisiana, Mai 1974

   Cette pré-édition présente des travaux d'expression écrite librement composés par les enfants.

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On notera que dès le mois de novembre, certains enfants ont écrit quelques courtes phrases bien structurées.

Les illustrations des enfants, originalement en couleur, ont perdu certains aspects de leur intérêt en raison de la reproduction. Le tout est cependant intéressant et prometteur.

Nous croyons que d'autres enfants du même niveau d'avancement en français seraient intéressés à lire les compositions de leurs camarades louisianais. On pourrait même organiser des échanges de textes libres...

Caribou, Maine
Nouvelle Iberie, Louisiana

Dans ces deux Projets d'origine plus récente, les institutrices ont commencé à développer des unités de travail basées sur une méthodologie naturelle, laquelle méthodologie part de la vie familière à l'enfant pour le conduire à l'expression orale (le langage) et à la découverte postérieure de l'expression écrite (la pré-lecture et la lecture). On est en train de bâtir un curriculum et de le développer dans l'action...

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Mr. Owen Demourelle
Evangeline Parish Bilingual
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Periodicals for Teachers

American Foreign-Language Teacher. Published four times a year by Advancement Press of America, Inc., 1300 Lafayette East, Detroit, Michigan 48207. New Journal of Foreign Language teachers. Reflects current thoughts and state of the profession. Includes cultural information dealing with topics of interest to young people.

Breves Nouvelles de France, 9-11 rue G. Pitard, Paris XV^{e}. 80 F/year. Some articles are in Français Facile. (weekly)

Foreign Language Annals. American Council on the Teaching of Foreign Languages, 62 Fifth Avenue, New York, NY 10011. $10 per year.

France Amerique. 1111 Lexington Avenue, New York, NY. Weekly, $10.00 (contains job listings for career education in Foreign Languages).

The French Review. The American Association of Teachers of French. F. W. Nachtmann, Executive Secretary, 59 E. Armory Avenue, Champaign, Illinois 61820. A Journal devoted to the interest of the Association's members--the present editor has promised to "maintain a good balance of articles, notes and reviews in the three main categories: literature, civilization and pedogogy." ($10 year)

Le Francais dans le monde, Librarie Hachette, 8 issues per year, $5.00.

La Press Francaise 1965 - Librairie Hachette 1964.

Le Travailleur, P. O. Box 195, Federal Station, Worcester, Massachusetts, Bi-weekly.

The Modern Language Journal. The National Federation of Modern Language Teachers Associations, Wallace G. Klein, Business Manager, 13149 Cannes Drive, St. Louis, Missouri 63141. A Journal devoted primarily to methods, pedagogical research, and to topics of professional interest to all language teachers. Emphasis is on teaching methodology as opposed to professional problems and organizations. ($6.00 per year)

Quebec-Inter, Service des Communications, Centre Administratif G, Quebec.

Revue de Louisiane. Pub. by CODOFIL, P. O. Box 3936, Lafayette, LA 70501, Adele St. Martin, Editor.

Supplementary Materials for Students

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Subscriptions to Newspapers and Magazines through: European Publishers Representatives, 1103 46th Avenue, Long Island City

Periodicals

Bonjour. Scholastic Foreign Language Service, 902 Sylvan Avenue, Englewood Cliffs, Cal. 07632. For first year students, records available.

Ca Va. Scholastic Foreign Language Service, 902 Sylvan Avenue, Englewood Cliffs, Cal. 07632. For second and third year students.

Chez Nous. Scholastic Foreign Language Service, 902 Sylvan Avenue, Englewood Cliffs, Cal. 07632. For advanced students.

La France Loisirs. Scholastic Magazines, Inc., 902 Sylvan Avenue, Englewood Cliffs, NJ 07362. (published monthly)

Feu Vert. Librairie Hachette. Educational Center, Columbus, OH 43216.

Quoi de Neuf. From American Education Publishers, Education Center, Columbus, Ohio 43218 (free samples available).

Passe-Partout. Librairie Hachette, 79 boulevard Satin-Germain, 17 Paris, 6ième France. (published monthly)

Tsim Tsim d'Haiti. College St. Pierre, Port-au-Prince, Haiti. Publishes in separate French and English Editions, 4 times a year, $6.50.

Bon Appetit. Published by the Pillsbury Company, P. O. Box 2009, Rock Island, Illinois 61206, 6 times a year, $3.00.

France Amerique. 1111 Lexington Avenue, New York, NY 10021, weekly, $8.00/student.

Dictionaries and Encyclopedias

The Bantam New College French and English Dictionary by Roger Steiner, Bantam Books, 666 Fifth Avenue, New York, NY 10019. $1.25. Excellent for students in that it includes many uniquely American expressions and some slang, 1972.

Cassell's French-English/English-French Dictionary. New York, Funk & Wagnalls, 1967. (With appendices of proper names, French coins, weights, and measures with conversion tables.)

The Cat in the Hat - Beginner Book Dictionary of French Alliance Francaise of N. Y. Random House 1965. (Elementary)

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Deak, Etienne & Simone Deak. A dictionary of colorful French language and colloquialisms; an up to date thesaurus of modern French slang words and colloquial terms and phrases with American equivalents. Paris, R. Laffont, 1959.

Dubois, Jean, et al. (ed.). Dictionnaire du francais contemporain. Paris: Librairie Larousse, 1966. Contains 25,000 entries comprised of the vocabulary most commonly used in contemporary French. It is designed to meet the needs of modern methodology for the instruction of French as a foreign language.

Gougenheim, G. Dictionnaire et. Images du Francais Fondamental, Rand McNally.

Grevisse, Maurice. Le Bon Usage, 8th ed. Paris: Librairie A. Hatier, 1964. A definitive reference of current and historical usages.

PAST CHAIRMEN

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